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## **Holy Beans - the coffemaker and a buffoon**

*Interpreting the language and design of the Neapolitan Coffeemaker by Riccardo Dalisi*

Fisker, Anna Marie; Olsen, Tenna Doktor

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## **Holy beans – the coffeemaker and a buffoon**

Interpreting the language and design of the Neapolitan Coffeemaker by  
Riccardo Dalisi

*Theme:*

FOOD AND LANGUAGE

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*Authors:*

Anna Marie Fisker, Architect maa, Phd., Ass. Professor, Aalborg University, Department  
of Architecture & Design

Tenna Doktor Olsen, MSc. in Architecture, Scientific Researcher, Aalborg University,  
Department of Architecture & Design

*Abstract:*

**For centuries coffee has strongly affected us. With the writer Karen Blixen it became a lifelong passion and the beginning of a unique African adventure; for the Italian designer Riccardo Dalisi it became the development of 200 peculiar, poetic and eccentric Neapolitan coffeemakers. Dancing and jumping coffeemakers, who silently seduce you into an entire new world, and whose language we in this paper seek to further unfold.**

*Paper:*

*"I had a farm in Africa at the foot of the Ngong Hills. The Equator runs across these highlands, a hundred miles to the north, and the farm lay at an altitude of over six thousand feet. In the day-time you felt that you had got high up; near to the sun, but the early mornings and evenings were limpid and restful, and the nights were cold".* (Blixen, 1967:9). So writes the Danish author Karen Blixen about the geographical location of her coffee farm in the beginning of her novel *"Out of Africa"*. The description of a landscape where she grew her coffee and a landscape which forever since has been unsurpassed on this earth. The vicinity in all its poetic and natural glory which Blixen so brilliantly describes was really located at a far too tall mountainside to grow coffee. An extravagance which several years later caused the final bankruptcy for Blixen, as the maintenances of the coffee production became too difficult and too expensive to keep. The coffee farm became, however, for Blixen an important and vital chapter in her life, and she vividly described the plantation as a business which strongly encapsulated the people who perhaps foolishly involved themselves in its matters. For her own part, the coffee never let go, it followed her far beyond the 17 years of her life and work in the African highlands of Kenya.

For the Italian designer Riccardo Dalisi the work with the making of the Neapolitan coffeemaker became almost as long and transcendent an acquaintance. But starting our story here would be a vital mistake for the true development of the Neapolitan coffeemaker. As in order to tell the story right we must really begin with the coffee itself.

The Italian coffee alchemist Ernesto Illy, who was seen as the leading doctor in espresso and who throughout a long and professional life was the president for the honoured Italian company Illy, had an interesting interpretation on the importance of coffee, which he often compared with the visual arts. In an interview he pointed out: *"I can buy the same colours like Vincent van Gogh used for his pictures for less than 50 euro. But if I buy a painting by Vincent van Gogh I pay perhaps half a billion. The difference is not in the colours, but in the way the colours are used and mixed. It is the same with making coffee. The making of an excellent coffee is not only dependent of the particular choice of coffee beans or ground, but in the way you choose to blend them in the final preparation"*. (Wivel, 1998). Nobody will question the fact, that coffee beans, water, temperature and filter must be of a certain quality and standard to make a distinguished cup of coffee, but what about the tool in itself – the specific kind or choice of coffee machine?

The Italian designer Riccardo Dalisi went through a fabulous journey in product developments with his vivid coffeemakers for the Italian company Alessi. We have admired several of the prototypes in the glass cases at the research museum at Alessi, where most of the coffeemakers today stand for exhibition. If the pots themselves could jump of their spots and start talking – and perhaps they actually can – we are convinced they would tell us the story of a very unusual and particular kind of coffeemaker; a strange but true story.

The story begins in Italy, in an exciting paring of the dynamic and industrialised north with the exotic south of Italy. It takes place in the beautiful and unsurpassed city, Naples, where the designer Riccardo Dalisi in 1979 received the message: *"One would like to talk to you about a coffeemaker"* from Alberto Alessi. To ask of such a favour from a Neapolitan was not just like asking whoever at the street. Everybody who really puts an interest in coffee knows that in Naples the coffeemaker looks completely different from the machines of the rest of the world. They also know that the Neapolitan *"tazza de caffè"* is richer on both aroma and flavour than the ordinary cup of coffee from any where else. Let us introduce you.

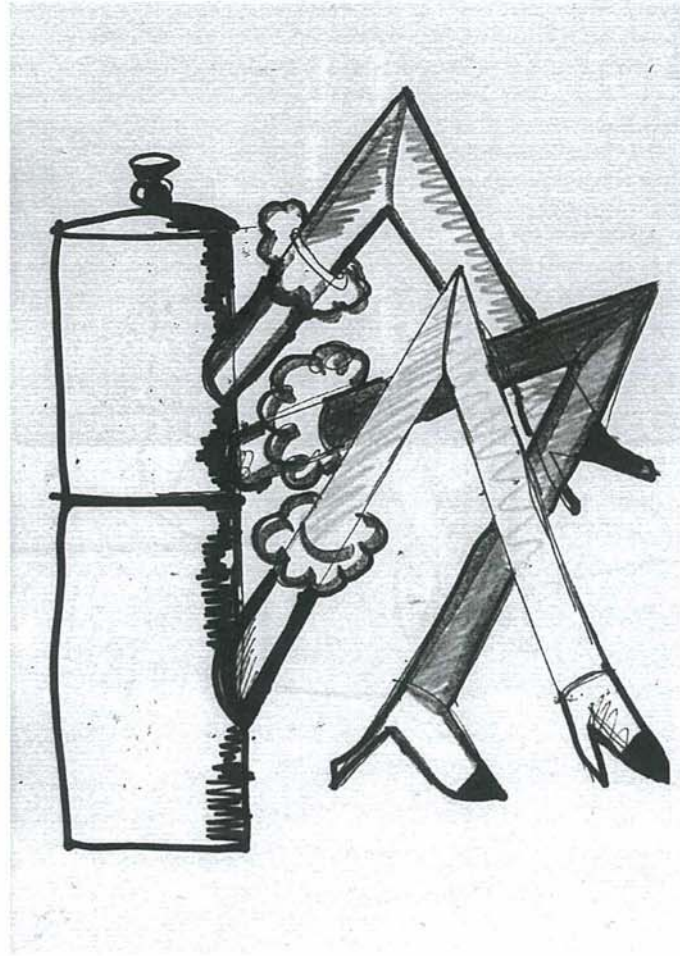
The classic Neapolitan coffeemaker is a distinctive type of machine, technically and functionally it is divided into three basic parts, and contrary most coffeemakers it consists of two pots facing each other – flipped upside-down, top against top, just separated by a



filter section in-between. At the preparation of the coffee in a genuine "Neapolitan" style the small filter is filled with dark roasted and coarsely grounded coffee. The filter is then carefully placed in-between the two pot elements, arranging the upper pot with the nose upside-down on the top, having the nose in a peculiar way pointing downwards. Finally the entire coffeemaker is placed on the stovetop, and the water is slowly heated in the lower part until it starts dripping from the small lip along the edge of the filter. The coffeemaker is then quickly removed from the stove and flipped around, bottom-up. At once the coffeemaker is transformed, the nose suddenly standing up-right and proud, inviting you to grab the pot and merrily pour a cup of coffee. This unique flipping-technique is performed to let the water slowly filter through the grounds into the lower pot. Because of the coarse grounds, the coffee is brewed in quite mildly manner, producing a coffee that has a much stronger flavour, a unique full-bodied scent and a more sublime taste than an ordinary automatic drip maker. However, using a very fashionable coffeemaker extends the story of preparation a bit, as the water-boiling pot and the filter section is then removed as soon as the water has dripped through the grounds, and the coffee is served from the remaining pot, dressing it up with a tiny little hat or fine lid on top of the pot; making the Neapolitan coffeemaker not only a coffee machine but also a distinguished coffee pot for servings.

What perhaps Alberto Alessi did not know was that several years later he would stand with an amazing amount of prototypes; not very ordinary prototypes for the Neapolitan coffeemaker, but quite unique interpretations or reproductions of the coffeemaker. Because Dalisi not only refers to the archetype within coffeemakers, he also interprets and refers to the citizens and children of Naples; the children of the sub-proletariat, the uncut diamonds of coffeemakers, the old weather-beaten men, the insane, the old witch, and most importantly the spectacular figures of the streets. They are all at once both strange and crooked in their appearances, but also eccentric and poetic characters, which constantly reappear with their own genuine language in Dalisi's prototypes, as he was working on creating the world's finest coffeemaker. The unusual feature was that Dalisi equipped his coffeemakers with arms, legs and long noses. At times they would almost resemble human figures; moving persons who would address you and talk to you in their own language at the dinner table. As the Pulcinella or Punch they would jump, dance, leap and whirl around on the tables and shelves in the studio and at the factory; some standing at their hands, some bending forwards and some stretched in peculiar positions wearing small pointy hats, canes, and masks. As a grand procession of people they would walk through the streets of the city in such a vivid and sensuous way, that only our own imagination limits the tales their movements and mere presence unfold.

The internationally well-known Italian designer and writer Alessandro Mendini has elaborately described the process behind this exceptional assembly of coffeemakers, and calls it a revolution; a total radical change and movement within design – and we are tempted to add within *food design*. He claims Dalisi has a profound respect for the method of design, especially from the period of "Bel design", but Mendini also claims that the criteria of reference or technique for Dalisi relative to the contemporary code of practice and strategies for design have all been declined. Instead he has, according to Mendini, a strategy for the fragmented, for the emotional and dreamy, and for completely different and often more popular linguistic and symbolic references. In the language of Dalisi they all become the interpretation of the varying, multiple and multifarious bodily shapes and forms; forms which are still logic despite their functional application as a coffeemaker, but which also are pleasing in their immediate appearance due to the approximate human accuracy with which they have been formed, and which irrevocably illustrate every successful and enticing detail in the product. – A seductive Dalisi-country. (Dalisi, 1987:10).



The collaboration between Alessi and the Italian designer Riccardo Dalisi regarding the research into the Neapolitan coffeemaker began in 1979 and officially ended in 1987. Thereby it became the longest research project in the history of the Alessi Company. It began as a socio-anthropological survey or "journey of survival", and was an incitement using the coffeemaker to illustrate how coffee is experienced and perceived. Or one might add, to illustrate and decode the language of the coffeemaker and the coffee.

In the active years of the project an overwhelming amount of material was produced – aside from the many pages of writing and sketches – dozens and dozens of prototypes for the coffeemaker was made, all different from one another, all perfectly operative, and all made of tin. Alberto Alessi explains that the first reaction of the Alessi Company was the surprise in the use of tin, a rather poor and low-grade material by definition in the 1980'ies, but also a stunning and odd surprise in Dalisi's peculiar language and seemingly naïve and ingenious approach to designing coffeemakers, with the almost useless philosophical attention to construction details and eccentric decoration. - Idiosyncratic initiatives that spoke a certain language of design in both a caricaturesque and anthropomorphic way, and therefore seemed even more distinct from functional design, from "Bel design", and from all the coffeemakers suitable for mass-production so far. (Dalisi, 1987:6)

According to the Alessi Company Dalisi was furthermore delayed or slow in his initiate production and was not very communicative in his work, until one day he suddenly started forwarding prototypes to Alberto Alessi. Day after day, week after week, Alberto Alessi would receive packages from Dalisi, and the manager himself has told: *"I would receive them in the oddest fashion, generally via improvised transports, wrapped in drawing paper with still more sketches of coffeemakers, or else in anonymous cardboard shoe boxes, which I considered very handsome. This project has not had a very easy time of it*



within the Alessi company. Its "Neapolitan-ness" and the unusual procedure behind its development did not help to give credibility to a designer who was very different from our other designers, with his faint and uncertain voice, his beret, and his clothing like a character out of an Italian neo-realist film of thirty years ago." (Dalisi, 1987:5).

The forwarded models became an overwhelming surprise. They were all made with inspiration in the same origin the Neapolitan coffeemaker from the 1800<sup>th</sup> century, featuring three main cylinders and a long nose. Alberto Alessi stored and stacked the models in his drawers and tables in the Technical Office for several years so nobody would see them, but eventually the crowd of models grew so big that they could no longer be hidden, and he still remembers the reactions on some of the first prototypes: "...but this is practically terrorism!". (Dalisi, 1987:6)

Alberto Alessi admit he during the first years of the project tried to hide the great amount of models arriving to the Crusinello, but at some time the amount grew so big he was finally forced to show them to others. He adds: "Then over the years, a sort of miracle took place – as the innumerable prototypes began to stack up on the shelves and on the tables...amidst improbable shelves, tables of tin and crystal, and provocative busts of Pulcinella, something began to scratch away at our "Weltanschauung"...under the prolonged though innocuous siege of little men, saints, animals, and bizarre coffeemakers, Dalisi managed to cut into our industrial security. Bit by bit, with a forced but – I believe- effective osmosis between the two worlds of Crafts and Industry, our Neapolitan coffeemaker was born". (Dalisi, 1987:6)

To the Alessi Company the Neapolitan coffeemaker in its definite new version in polished steel became neither a terrorist nor caricature on a useless product, even though it was not developed by the standards and design principles of the conventional Milan School of Design. Instead it became an important comment on future meal experiences, future design of coffeemakers and most importantly in the future presentation and comprehension of drinking coffee; drinking coffee as a social ritual involving all the senses in a multi-sensuous global language. "The Neapolitan coffeemaker must be considered, from every point of view, a true product of industrial manufacture..." Alberto Alessi says and continues: "...but one that I think would have pleased William Morris, because it never betrayed the ideal search for quality." (Dalisi, 1987:7).

So because Dalisi did not eliminate the conceptual experiments the craftsmen often conduct, he succeeded in widening the field of industrial design and embraces the potentials for further experience value. As such the final product was enriched with a new almost self-critical capacity, because could we not claim that these coffeemakers almost became a kind of living persons for Dalisi? A small and silent partner in the magic of the meal? Every time he made a new pot, a new prototype, drew a new character or new personality. – A horse, a dragon, an angel, a ballerina or a warrior, or as the long nosed servant or buffoon Pulcinella who is known from the Italian masquerades.

With his elaborate work and research on the Neapolitan coffeemaker Dalisi deeply penetrated the Italian myths and old folklore. In several articles you can read about how he went around in cafes and the small alleys of Naples and turned to old people for advice on the rituals related to the Neapolitan coffeemaker. Dalisi tells that he discovered that the coffeemaker was not only a functional object for brewing coffee. It had a language. It is as much an important tool of rituals endeavouring social relations and hospitality among strangers. Therefore you can often sense an indefinable glow of personal identity from the surface of the coffeemakers; a glow or aura which suddenly will flourish and become something much more substantial. In some versions of the prototypes and in some periods of the project Dalisi even talks of the "exotic coffeemaker". (Dalisi, 1991:5) Under all circumstances his coffeemakers prove an immediate affirmation that no separation or difference exists between the varying layers of culture; culture between craftsmen and architect, between design and food. They all touch on something fundamental and ancient in our comprehension of being-in-the-world and our lives. It is furthermore epochal that Dalisi endowed in the production of coffeemakers as large as buildings. Objects, which were placed in front of the workshop



in Naples and which came to live as robots, according to Dalisi wandering off in their own directions. In our opinion the coffeemaker is thereby no longer just an object; it is truly a piece of architecture, a kind of person.

What he made became a phenomenon of tradition and intensive restoration, an important intermediate between the presence of history and of mankind – a miraculous machine made to create an exquisite aroma and delicious taste; a machine which can satisfy even the strongest human desires – *the desires for coffee*.

The wonderful magic and proclivity for delight in coffee is partly caused by the content of caffeine and "caffetannic acid", (a blend of various acids, including chlorogenic acid and caffeic acid). Scientific studies show that if this noble old drink is consumed in moderate amounts it is stimulating, refreshing and invigorating. But as most psychoactive substances it cannot be taken in excessive doses and repeatedly misuse can lead to long term addictions. Coffee is simply considered "nervine"; a substance which affect and acts on our nerve centres, triggering an inner feeling of general well-being, excitement and freshness not only on a physical and mental level but above all in terms of faster reflexes and increased reaction time. ([www.lavazza.com](http://www.lavazza.com), 2009).

Ordinarily we know coffee as a liquefied warm substance, a beverage poured to us from a coffee pot in the early morning or when we are in need of some extra energy. But in 1998 the Italian coffee company Lavazza decided to change this ordinary perception, decided to change the preferences of the Italian coffee drinkers and instead initiate the future experience of coffee in a brand new millennium. With creative research and the development of a small series of coffee products, in a unique and close collaboration with the Catalan elite chef Ferran Adrià they began to interpret on the infinite possibilities and applications of coffee, and develop new series of innovative and exclusive consumer experiences by altering the "language" of the coffee and the coffeemakers.

Ferran Adrià, owner and originator behind the successful 3-star Michelin restaurant "*El Bulli*" have throughout time been called everything from artist and designer to chef, scientist and alchemist. And in favour of the results of the coffee-collaboration it must be said that he surely does understand how to unfold the full spirit, soul and language of the coffee. As beautiful, seductive and well-balanced culinary experiments the products "*Espesso*", "*Passion Me*" and "*Coffee lens*" unfold a great variety of groundbreaking and avant-garde coffee products which takes us into an entire new era. A Lavazza-era where past and future of coffee becomes one. Where coffee as a classical semiotic symbol no longer is reserved the coffee-drinking or coffee-needy, but where coffee as an aesthetic element penetrates the culinary elite and dissipate itself as an exclusive, playful and daring element; from classic servings of coffee, to crazy coffee-cocktails and exquisite coffee-desserts demanding new functions and new looks of the coffeemaker and coffee machine. With the great interest of the Lavazza company in coffee design, it can be claimed, that they achieve to unfold a world of aesthetics, design and symbols – unfolding a Lavazza coffee-language, which not just defines a certain coffee-brand, but defines an entire family of coffee products; a family of tastes – a Lavazza family.

But now from the never-ending dreams, to a visit in an ordinary Neapolitan family and the cafes of Naples, where the coffeemaker is a confidential object and where the professional barista is a highly esteemed personality. It is therefore obvious to make the conclusion that all the essential things revolve around the coffeemaker, and even be said that Dalisi with his proposals really managed to release the roots of this very passionate culture. He lets his coffeemakers express what human activity is really about; love, play, anger, desperation and poetry. And we find, that for the first time ever a figurative metaphor or animation as such enters the process of design. Dalisi emphasises that when a coffeemaker stand with its arms stretched above the head, it is not an imitation of primitive art, but an expression for a wish of communication and for emotional involvement.

In an article Mendini concludes that Dalisi worked on compiling three problems – design as a method, the coffeemaker as an object, and the fact that human behaviour is altered through different affects. For the first time ever animation enters the official industrial



history of design. For the first time ever the figures Toto, Edwardo, Phillippo, and Pulcinella in the shape of the coffeemaker enters the dinner table as silent strolling actors, as sensuous taste-charity, votive paintings, symbols on desperation, communicators of love, exerting chit-chat and redeeming you hunger; all this become *"concrete source material for industrial design"*.

According to Mendini, this is a very important signal, in the post-modern time and in the future. An idea the entire world should try out. (Dalisi, 1987:12)

Actually nobody took offence of the vivid meal fantasies created by Dalisi, because even Italians expect something fierce and insane - but also very passionate and artistic from the habitants of Naples; passions which often has been rejected by the demands of industrialisation and functionalism in the north.

It is very clear that with the making of the coffeemakers and the passionate and fierce approach which Dalisi himself calls "generative geometry", the Alessi company has achieved a result more absolute than any normal industrial process ever could. Because in the long and intense interchange between industrialisation and crafts, between design and meal experiences, this exceptional mass-produced object was created for man and for any coffee consumer both today and tomorrow. A coffeemaker which is far more developed than any craftsman could ever produce it, but which also in our opinion, is more mature and advanced than what could be offer by the contemporary industrial logic or coffee industry.

Mendini has expressed that the most original aspect in Dalisi work lies in exactly this approach or method of generative geometry, a method which Mendini interprets as a type of genetic or metamorphic criterion applicable to design, regardless the small or large scale; regardless the design for a bathroom or a dinner table. Mendini says: *"Generative geometry is nothing more than an attempt to control the play of transformations in space, to record them in a progressive sense, to reroute them, to ripen them, to translate the pressures that come from other sorts of processes into creative opportunities in space; it is the methodology of interpersonal design."* (Dalisi, 1987:9).

It is as such a synergy emerging between personality and object through a specific design. With those words Mendini tries to describe that the immense and continuous project, which the making of the Neapolitan coffeemaker presumably was, proves a kind of formal meta-design, an universal language, compact, but open, put in a relationship with the popular soul of the buffoon.

In our opinion the geometry in the hands and use of Dalisi is thereby transformed from the formal field of design to a more socio-political field, and it is triggered by the historical customs and common practices, the urbane and rural anthropology and the traditional vocation of performance.

The idea behind "design buffo" is that persons or objects resembling puppets or small human-like figures constitute a specific scene and performs a sort act. Mendini points out that Dalisi was especially interested in the study of techniques handed down orally on the one hand in agrarian organization - especially in the structures of vines - and on the other hand in accessories or elements added in more or less spontaneous fashion to urban construction; being for instance curtains, fences or verandas. Hence, a "generative" stage he intentionally sets for his populace of coffee. The union of these hybrid elements, evoke a sensuous and bodily effect, common for most of the works of Dalisi in general, and which can be described as *"popular technology in revolt"*. (Dalisi, 1987:10).

Dalisi made more than 200 prototypes of the coffeemaker. Most of them were "born" in the famous plumper street Rua Catalana in Naples, where pieces and parts for coffeemakers in various sizes are hanging from the walls in every single workshop. To Dalisi this place is a "bank of genes" and here he met the one person who perhaps best understood his way of thinking. No, actually he did not meet him right here, because in the book about Dalisi it says: *"The many prototypes... were all made by an old Neapolitan tinsmith whom I know only as Don Vincenzo; for many years he has worked exclusively for me, but he is so retiring that I have never managed to meet him"* (Dalisi, 1987:21)  
Now, that is a true tale...



Apparently Dalisi always contacted the tinsmith through his nephew, and the smith would then make the prototypes with the deepest understanding for the drawings by Dalisi. The story holds a grand symbolism, as the old tinsmith would hide or lock himself up with his eminent work from the outside world. He would not go out and face the modern man, Dalisi tells. As so another secret is revealed in the miraculous language of the Neapolitan coffeemaker and the performance of the reverie universe we long since have been dragged into by the silent movements and quiet tales of the dancing puppets.

The attention and interest of Dalisi was from the beginning mainly focused around the rituals accompanying the coffeemaker. Rituals which define the life and use of the coffeemaker and the language it unfolds relative to the traditions of the dinner table. According to Dalisi there is a very special and certain bond between the value of an object and the necessary aura; meaning the aura of animation/ understanding that surrounds the object. So when Dalisi uses a language as animation as method, he then uses the application of a very strong human personality for a functional and practical object which he involve in the development and making of prototypes. His approach shows that the broader cultural significance is determined precisely by the relationship established between two elements – between object and voice, body and clothing, solid and space, mind and meal.

Dalisi considered the application of the personal animation an important way to create an acceptable and challenging image for the coffeemaker, which would surely compensate for the extra time used to brew coffee contrary the ordinary "dripping" machine. It proved to be a very rewording approach, even though it was never the main focus of his research processes; probably because design always has a kind of "purity" around it.

The animation or self-animation, as you can express it, thereby become a methodological role in the realm of research. Free and extravagant shapes which according to Dalisi can control all conventions and create a magical place – a dream universe, where everything can happen, a place with a unique language where it is possible to catalyse a process of "pure research" upon function, object or form.

We would like to emphasise that Dalisi thereby achieves a language directly influencing our common perception of food, meals and coffee; a kind of didactic journal on thought and knowledge which is very informal and constantly open. His design-language is merged into an entire whole; a whole which is created from time to time, from meal to meal. It is the function of the peculiar in the otherwise very rigorous and strict universe of the coffeemaker. It is an artefact which is the source of the unpredictable, the unplanned object; these tin-statements dancing and jumping around across the dinner table. Dalisi has an almost desperate productivity, as a childish right to occupy and simultaneously a spacious dementia or confabulation.

It is a spatial scape – a meal or a tablescape – where the violence of fantasies escape the power of thoughts in an interpretation of the conditions of our times, information Dalisi uses as the material of his design the "dignity" of the separate structures, of folklore, of maniacs and deviants. Exactly like this are his coffeemakers, they are the deviants both of design and of the enjoyments of food, and Mendini emphasises how they are: "...a concept of and an alternative to design, and different from all the other coffeemakers in history...". (Dalisi, 1987:10).

The variations on the subject of the "coffeemaker" is to Dalisi interminable. In the apartment of Riccardo Dalisi in Naples, as in the workshop of the tinsmith, every space is filled with the large amount of the different parts it takes to make a complete object. Objects which have been reproduced in the workshop and studio year after year, and which very carefully and accurate have been developed into models today occupying the room everywhere. To Dalisi it is like these parts are kind of genes, waiting in their custody or reproductive cells; they are the result of a long process and a careful selection generated through both intelligent and passionate work. To him it has been the utmost experience to observe the long-ranging historical developments, not just from a cultural point of view but also from a sociological point of view.

The design reviewer Michele Buonuo considers the objects of Dalisi as masks for the modern man - a mask which adopts all kind of faces, and according to Buonuo it is by this

simple reason that an object as the coffeemaker can attain a personality; a personality and language which provides company to us and which lives beyond its own functionality. The object demands a mutual power of understanding which has been lost in former classical design, due to functionality and an almost sterilised way of research and production.

Riccardo Dalisi who has adopted Naples as his hometown is more than overly familiar – with the objects, and the relationship is more than just a flirt. It is a childhood crush, according to Buono; it is a generous remembrance which has pushed him into a role of recreating Italian design throughout the last 15 years. Dalisi has in the collaboration with the Alessi company thereby designed nothing less than an entire series of Neapolitan coffeemakers, and besides the prototypes put into production, he has furthermore designed an entire animated army of coffeemakers. Even though he certainly would agree that the Neapolitan coffeemaker is one of the most perfect objects for “*Spontaneous design*”, Dalisi has transformed the coffeemaker into a kind of genie in the bottle; it gets a new character every time it is rubbed on the outside. – A knight on horseback, a faun, a Pulcinella, a fire-breathing dragon, a blue sceptic with a top hat and a cane, a nativity figure...

In his studio in Calata, San Francisco, which strongly resembles the grotto of the magic Merlin except from the occasionally touch of architectonic intransigent-ness or callous technical plan, he daily works with ideas and projects for the Rua Catalana in a search for the new animated coffeemakers, whose language takes us into a fantastic and wonderful dream universe. (Dalisi, 1987: 29)

But this Dalisi can tell you himself.

How does the story then come to an end?

After more than 200 prototypes – large as small – the examination and scrutiny of the history of the Neapolitan coffeemaker was so carefully performed by Dalisi that the decision of manufacturing a coffeemaker could finally be taken. As so Alberto Alessi and Riccardo Dalisi ended 8 years of passionate corporation by presenting to the world a 6 and a half cup large Neapolitan coffeemaker in stainless steel with handles made in walnut. None of the funny little figures from the prototypes is recognised in the final mass-produced coffeemaker. It is slim, shiny and simple in its expression.

Perhaps it fits with the people and meals of the 90ies which also reflects the times it is actually made for? Or perhaps something completely different happens when the coffeemaker suddenly utters its familiar little sound “*puuuffff*”... as a sign of tipping it around to achieve the unique and wonderful aroma.

Who really knows?

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